man, for thirty or forty years, during which time it is never disturbed. By this means it becomes refined, and fit for being wrought into the vessels above mentioned. Such colours as may be thought proper are then laid on, and the ware is afterwards baked in ovens or furnaces. Those persons, therefore, who cause the earth to be dug, collect it for their children and grandchildren.'

The Portuguese traders, who first doubled the Cape of Good Hope, were the means of introducing the fine wares of China into more general use in Europe; and the name assigned to the fabric, as distinguishing it from the coarser descriptions of pottery, was probably given by them. 'Porcellana,' signifying, in the Portuguese language originally 'a little pig,' and afterwards 'a cup.' This term had been applied by the Portuguese to the cowrie shells."*

Some interesting historical details on the subject of tiles, English, Flemish, Norman, Mahomedan, Persian, and others, which our limits prevent us from doing more than merely indicating, will be found in the appendix, pp. 290—5.

The work is full of curious or tasteful specimens of articles in pottery and porcelain, both in shape of woodcuts and of other engravings on a larger scale, illuminated with metallic and other colours, and the whole book is beautifully printed throughout, and altogether a credit to Mr. Murray as a publisher.

ON LINEAL EXPRESSION AND ARCHITECTURAL DESIGN.†

SHADOW AND ORNAMENT.

HAVING considered as to the nature of the forms productive of beauty, &c., let us see how Shadow and Ornament produce or aid the same.

Shadow is the inseparable companion of actual form; it is born, as it were, of it by Light, and becomes capable of expression, as it reflects its parent, or defines its receiving form. The wonderful and splendid power of shadow is a thing which the architect of late times seems studiously to have avoided. It is as though the painter were to give up his chiaro oscuro, and depend on outline alone.

This is more excusable in the painter, for such is the wondrous perfection of the beauty of the human figure in form alone, that it possesses singly a deep and overpowering charm: but this perfection the architect cannot obtain, on account of the great admixture of straight lines in his work; therefore it is, that shadow should be of such consideration to him! and such is its power that, although the building and ornament be actually bad, as regards form, as in many of the Byzantine churches of Italy, yet this one cause will by itself redeem them, and excite a profound impression. What, then, can be more unaccountable than to neglect the study of it?

In lands such as Italy and Greece, where the sun's constancy and the clearness of the atmosphere are pretty well assured, the component parts of the buildings are not remarkable for their power of shadow,—it is the light which which predominates; their beautiful outline, touched by beautiful light, stands forth clearly and distinctly against a blue sky. The beauty of form has been their aim, and most sensibly, for it was a power peculiarly fitted for development in their climates; and as the noblest power always received the deepest attention from that wonderful race the Greek artists and architects, I cannot help thinking that this was probably a chief motive in placing their temples in a clear space, or on elevated spots. Not that they neglected shadow, but rendered it, as it ought abstractedly to be, subservient to form, and ornament subservient to both: they are, indeed, perfect works of art in these countries, for they are excellently consistent with themselves and with all nature around them.

Unfortunately we live in a land peculiarly unsuited for the development of sculptured art in the open air, both as regards form and shadow, because a clear atmosphere and the sunlight are requisite for each. It is in atmospheric clearness we are most deficient, and our first consideration should be, how to suit form to it. It is evident that the profiles of Greek and Roman mouldings, perfectly expressed in Greece or Italy, cannot be perfectly expressed in England, nor can the projection of mouldings or other parts have the same effect here, for our misty atmosphere, especially in cities, deadens the outline of the moulding by assimilating it to itself, and obscures our medium of sight; and the projection, whose effect depended on the presence of sunlight, cannot be equally fitted for the absence of sunlight; the same with recessions. Now is it not clear and reasonable, that the predominant means of producing effect should be the predominant cause of effect? And if the presence of the sun is more frequent than the presence of atmospheric clearness, then the sun should be the predominant cause of effect. But the sun, though it predominates, does not shine constantly, and thus, though the building should be more adapted for sunlight than atmospheric relief, yet it should be independent of either in their perfection. Sunlight and atmospheric clearness are not concomitant with us. It is no exaggeration to say that our atmosphere *never* attains to the clearness of southern countries, and is materially unfitted for the proper development of true Grecian or Roman profiles. The sun does often shine, and is excellent for the expression of shadow, even in smoky cities, but the atmosphere is never clear enough to be fitted for the development of delicate profiles. Which, then, should claim our first consideration in design? Beauty of profile must succumb in this country from its highest place, and be content to reign in conjunction with shadow, if not to be subservient to it. And it was the perception of this necessity which forms one of the great charms of Gothic and Norman architecture, and was the under idea of Sir C. Wren, as evinced in the detail, the ornament, and the massing of his buildings.

For shadow is so indispensable to the development of perfect character in a building, that when nature is not favourable to its production, all that human art can do should be done to gain it.

That the necessity for shadow is not however the same in all classes of buildings may well be supposed; for instance, the grander or stronger the character to be expressed, the less need there is of it. We may see this as regards grandeur in the pyramids, in the wall of the forum of Nerva, and the walls of fortified towns. And as regards strength, in the Pitti palace, Florence, and the generality of Tuscan palaces, the Palazzo Thune, Vicenza, the Palazzo Farnese (north), and most of the Roman palaces.

In all these, the simplicity of the form being essential to their effect, it follows that the shadows should possess the same character, and any complicated or broken shadows given them would be wrong, because not consonant with the nature of the containing forms. The most remarkable union of strength and shadow perhaps to be seen is St. Paul's, Covent-garden.

But, for the full development of a more truly beautiful character, we may turn to the temples and monuments of ancient Greece and Rome, where, as before remarked, shadow is carefully studied, and expresses the beauty of the various forms, as in the fronts of the Parthenon, Pantheon, the triumphal arches, the Coliseum, and in modern works, in the Basilica Vicenza, the Loggie of the Vatican, the Palazzo Bevilaqua, Verona; the Lion's-court of the Alhambra; the Library of St. Mark, Venice; Whitehall.

There can evidently be no rule for the quantity of shadow, appropriate to so many different grades of the beautiful in architecture, but we may be pretty sure from these excellent examples that the shadow should be of a medium power, not superior to the form, and consequently that all projections and recessions in massing or ornament should be of a medium character also, obtaining neither the largeness of the grand, nor the brokenness and depth of the picturesque.

To the picturesque, however, shadow is most necessary, and to a great degree indispensable. The proofs are so numerous in the architecture of the north, that it seems needless to mention them. Where is the Gothic or Norman building that in its porches, arches mouldings, ornament, and plan, does not show this?

As to the relative examples of shadows as adapted to the expression of form, among painters one might mention Michaelangelo and Volterra, Raffaelle, Leonardo, and Guido, Salvator and Rembrandt.

Whatever style of architecture we adopt, it is not sensible to make use of those exact forms of mass or detail which were intended for an entirely different climate, and for an effect which we in England can seldom, if ever, hope to obtain. But the shadow which nature has denied us may still be gained by the effective, because sensible practice of northern art, deeply-cut mouldings, great recession of apertures, or great projection if the nature of the wall does not admit of the former, and ornament thoroughly pierced,—all will hold shadow in themselves, strong and expressive, though no sun should touch them, and are doubly charming when so relieved. It does seem a great fault in the architect's education that the importance of this subject should be so generally neglected, and that his art should be taught him as a matter of mere outline, form, or proportion; that, in fact, the effect of a single voice should be so cultivated, whilst the additional charm of a second is almost ignored.

But in designing, it should be remembered, that parts which hold shadow in themselves, such as mouldings, ornaments, &c., should not be confounded with those which shadow another part; as in eaves, angles, walls, and detached columns. These do not hold darkness to nearly the same degree, and this degree is weakened as they extend or project. I know of no case where the extra and needless expense of detached columns is more seen than in the School of San Rocco, Venice, facing the north.

As regards ornament, under which head we will not at present consider mouldings, but the design and cutting applied to them and carver's work in general, the first requirement is that the work should be good in itself, consistent with the character of the building, and expressive of its purpose; well and carefully cut as it approaches the eye, more deeply and roughly cut as it is distant.

The actual objects to be applied, who shall determine? For Nature, in her infinite variety, is given us for a storehouse: it is in the appropriation and application of her resources that the true artist is shown. In saying this, I do not say discard the standard ornaments of any style; in every such style we and the world also have a fixed idea from habit of the ornament fitted to it, which should be deviated from with the greatest caution, because also it grew with each style, and in each fulfils its purpose: even the extra depth of cutting necessary in some styles to obviate the obscurity of the atmosphere should be carefully done; or we shall do that which opposes the general character of the building. Wren has shown great judgment in this respect. Italian architecture has been fitted by him as far as it ever can be, in form, shadow, and ornament, to the requirements of our land; and he who should Gothicise it still more would soon find himself verging on another style, bearing more of what is called Elizabethan character. It is necessary to mention one custom of this period (Wren's) which is earnestly to be deprecated, viz., the exact imitation of the object represented, placing aside the cut-up appearance it produces, as may be especially seen in the festoons at Hampton Court. It is against the just principle of consistency, for, as architecture is in a great degree unnatural, that is, the exact copy of no type in nature, so also should architectural ornament not be the exact copy of any natural model. Moreover, in choosing the model, great care must be taken that it has in itself an expression analogous to the style, as shown in the application of the ivy, vine, thistle, and picturesque foliage and figures in Gothic art; and in the egg and tongue, volutes, honeysuckles, and beautiful figures in Grecian art; and here it may be remarked that the pervading character of the mass is constantly, if not always, exaggerated in the mouldings and ornaments, which not being so immediately or individually perceived, aided nevertheless in producing the effect. Thus, for instance, the mouldings of ancient Greece

* It is rather an odd circumstance that in Scotland pottery or porcelain of all sorts is occasionally called by the vulgar, "pigs." And we may here note, too, on Coleridge's idea that words of similar sound have often had an origin so closely connected as to involve something more than a mere pun, however absurdly or ridiculously disconnected they may now appear, that a whole tribe of oriental porcelain ware was called "Celadon," a name still used in France.

† See p. 338, *ante*.

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